



Metaphysical Art

Andrea Scapolo, Angela Porcarelli



Metaphysical Art:

Giorgio de Chirico Victoria Noel-Johnson, 2019-07-25 An innovative analysis of the artistic poetics of the master of metaphysical painting Through a selection of important works made during this master's career this volume aims to conduct a critical revision of the artist's complex practice for the centenary of his so-called volte face in 1919 the year he was criticised for leaving metaphysical painting 1910-1918 in favour of styles and techniques inspired by Classicism and the grand masters Edited by the most important experts of De Chirico *The Face of Metaphysics* promotes an innovative interpretation of the artist's oeuvre both metaphysical where the traditional confines of linear time and space are replaced by the doctrine of cyclical coexistence an arrangement according to themes and not chronology underlines the idea that despite the many changes in style technique and subject composition and colour tone all of De Chirico's works may offer tangible visions of the intangible philosophical concept of Metaphysics advanced by Nietzsche in the late 1800s constant metaphysics Divided into six sections The Eternal Return Metaphysical Exteriors Metaphysical Protagonists Metaphysical Interiors Metaphysical nature Metaphysics Encounters Tradition this volume gathers around 90 works from some of the most prestigious private museums and collections in Italy and from the Fondazione de Chirico and also offers a rich core of archive documents including letters period photos and exhibition catalogues *Metaphysical Art* Massimo Carrà, 1971

Dostoevsky's Spiritual Art George Panichas, 2017-09-04 Fyodor Dostoevsky's highest and most permanent achievement as a novelist lies in his exploration of man's religious complex his world and his fate His primary vision is to be found in his last five novels *Crime and Punishment* *The Idiot* *The Devils* *A Raw Youth* and *The Brothers Karamazov* This volume culminates twenty years of studying teaching and writing on Dostoevsky Here George A Panichas critically analyzes the religious themes and meanings of the author's major works Focusing on the pervasive spiritual consciousness at play Panichas views Dostoevsky not as a religious doctrinaire but as a visionary whose five great novels constitute a sequential meditation on man's human and superhuman destiny **Metaphysical Art. The De Chirico Journals. Fondazione**

Giorgio E Isa De Chirico (2022) Fondazione Giorgio and Isa de Chirico, 2022 This biennial periodical is dedicated to recent scholarship on Giorgio de Chirico's art with contributions by internationally recognized academics as well as a new generation of researchers Authors Contributors to this edition include Paolo Picozza Fritz Gartz Simonetta Antellini Elena Pontiggia Fabio Benzi Lorenzo Canova Francesco Caruso Italo Calvino and Riccardo Dottori This issue of *Metaphysical Art The de Chirico Journals* no 21-22 2022 centers around Giorgio de Chirico's correspondence with his friend Fritz Gartz 1909-1911 which has been transcribed and translated into English A related essay by Simonetta Antellini discusses de Chirico's writing style and use of the German language Other essays include Fabio Benzi's examination of Florence's cultural milieu in the years 1910-1911 which analyzes the musical artistic literary and philosophical context in which Metaphysics was born Elena Pontiggia presents a large and previously unpublished collection of letters written by de Chirico to his mother Gemma

Cervetto which has recently been acquired by the Foundation Riccardo Dottori's article offers a new interpretation of the painting *Serenata* 1910 based on a fresh literary source *On the Cave of the Nymphs* by the ancient Neoplatonic philosopher Porphyry Completing this volume is a narrative essay by Italo Calvino entitled *Cities of Thought* 1983 translated into English and introduced by Anne Greeley which was published alongside a major Paris retrospective of de Chirico's metaphysical works

Theories of Modern Art Herschel Browning Chipp, Herschel B. Chipp, Peter Selz, 1968 [Metaphysical Art](#) Massimo Carrà, 1971

Spiritual Art and Art Education Janis Lander, 2013-12-17 This book is a study of contemporary spirituality as it is practiced in the world today characterized by its secular and inclusive nature and applied to art and art education It identifies the issues facing a formal introduction of contemporary spiritual concepts into a secular and multicultural arts educational environment Lander begins by separating the notion of the spiritual from the study of organized religions She uses examples of art from different cultures in contemporary spiritual systems making the study a reference book for contemporary spirituality and spirituality in art education with usable definitions and practical examples suitable for scholars in art and visual studies art education and contemporary spirituality [Giorgio de Chirico and the Metaphysical City](#) Ara H. Merjian, 2014-04-01 Painted in Paris on the eve of World War One the Metaphysical cityscapes of Giorgio de Chirico 1888-1978 redirected the course of modernist painting and the modern architectural imagination alike Giorgio de Chirico and the Metaphysical City examines the two most salient dimensions of the artist's early imagery its representations of architectural space and its sustained engagement with the philosophy of Friedrich Nietzsche Centering upon a single painting from 1914 deemed by the painter the fatal year each chapter examines why and how de Chirico's self-declared Nietzschean method takes architecture as its pictorial means and metaphor The first full length study in English to focus on the painter's seminal work from pre-war Paris the book places de Chirico's literary images back in the context of the city's avant-garde particularly the circle of Guillaume Apollinaire Merjian's study sheds light on one of the most influential and least understood figures in 20th century aesthetics while also contributing to an understanding of Nietzsche's paradoxical consequences for modernism

Interpreting Urban Spaces in Italian Cultures Andrea Scapolo, Angela Porcarelli, 2025-10-01 Made up of both material and symbolic elements the urban space is always dynamic and transitional it brings together or separates the past and the present the public and the private the center and the periphery The present volume focuses on the interaction between the social processes and spatial forms that shape the identity of Italian cities Using both canonical and less well known texts along with cultural artifacts the essays in the volume deprovincialize the Italian city interpreting the material and symbolic practices that have made it into a unique entity whose enduring influence extends far outside Italy

[Art and Cosmotekhnics](#) Yuk Hui, 2021-06-29 In light of current discourses on AI and robotics what do the various experiences of art contribute to the rethinking of technology today Art and Cosmotekhnics addresses the challenge of technology to the existence of art and traditional thought especially in light of current discourses on artificial

intelligence and robotics It carries out an attempt on the cosmotechnics of Chinese landscape painting in order to address this question and further asks What is the significance of shanshui mountain and water in face of the new challenges brought about by the current technological transformation Thinking art and cosmotechnics together is an attempt to look into the varieties of experiences of art and to ask what these experiences might contribute to the rethinking of technology today

New Approaches to Curriculum as Phenomenological Text James M. Magrini,2015-09-07 The scholarship of New Directions in Curriculum as Phenomenological Text manifests through close readings and interpretations of curriculum theorists and Continental philosophers presented in the form of speculative philosophical essays an important form of curriculum thinking writing all but lost to the general contemporary field of research *Metaphysical Art. The De Chirico Journals* ,2014 The Symbolist Roots of Modern Art Michelle Facos,2017-07-05 With the words A new manifestation of art was expected necessary inevitable Jean Mor announced the advent of the Symbolist movement in 1886 When Symbolist artists began experimenting in order to invent new visual languages appropriate for representing modern life in all its complexity they set the stage for innovation in twentieth century art Rejecting what they perceived as the superficial descriptive quality of Impressionism Naturalism and Realism Symbolist artists delved beneath the surface to express feelings ideas scientific processes and universal truths By privileging intangible concepts over perceived realities and by asserting their creative autonomy Symbolist artists broke with the past and paved the way for the heterogeneity and penchant for risk taking that characterizes modern art The essays collected here which consider artists from France to Russia and Finland to Greece argue persuasively that Symbolist approaches to content form and subject helped to shape twentieth century Modernism Well known figures such as Kandinsky Khnopff Matisse and Munch are considered alongside lesser known artists such as Fini Gyzis Koen and Vrubel in order to demonstrate that Symbolist art did not constitute an isolated moment of wild experimentation but rather an inspirational point of departure for twentieth century developments **Tragic Beauty in Whitehead and Japanese Aesthetics** Steve Odin,2016-05-19 The present volume endeavors to make a contribution to contemporary Whitehead studies by clarifying his axiological process metaphysics including his theory of values concept of aesthetic experience and doctrine of beauty along with his philosophy of art literature and poetry Moreover it establishes an east west dialogue focusing on how Alfred North Whitehead s process aesthetics can be clarified by the traditional Japanese Buddhist sense of evanescent beauty As this east west dialogue unfolds it is shown that there are many striking points of convergence between Whitehead s process aesthetics and the traditional Japanese sense of beauty However the work especially focuses on two of Whitehead s aesthetic categories including the penumbral beauty of darkness and the tragic beauty of perishability while further demonstrating parallels with the two Japanese aesthetic categories of y gen and aware It is clarified how both Whitehead and the Japanese tradition have articulated a poetics of evanescence that celebrates the transience of aesthetic experience and the ephemerality of beauty Finally it is argued that both Whitehead and Japanese

tradition develop an aesthetics of beauty as perishability culminating in a religio aesthetic vision of tragic beauty and its reconciliation in the supreme ecstasy of peace or nirvana

Interactive Storytelling John T. Murray, María Cecilia Reyes, 2024-12-18 This two volume set LNCS 15467 and LNCS 15468 constitutes the refereed proceedings of the 17th International Conference on Interactive Digital Storytelling ICIDS 2024 held in Barranquilla Colombia during December 2 6 2024 The 21 full papers 9 short papers and 11 Late Breaking Works presented here were carefully reviewed and selected from 75 submissions The papers presented in these two volumes are organized under the following topical sections Part I Theory History and Foundations Social and Cultural Contexts Interactive Narrative Design Applications and Case Studies Part II Virtual Worlds Performance Games and Play Tools and Systems Late Breaking Works The Swedenborg Concordance John Faulkner Potts, 1895 *Neurological Disorders in Famous Artists* Julien Bogousslavsky, M. G. Hennerici, H. Baezner, C. Bassetti, 2010-01-01 The third part of *Neurological Disorders in Famous Artists* presents painters musicians and writers who had to fight against an acute or chronic neurological disease Sometimes this fight was without success e g Shostakovich Schumann Wolf Pascal but often a dynamic and paradoxical creativity of the clinical disorder was integrated into their artistic production e g Klee Ramuz Occasionally some even wrote the first report of a medical condition they observed in themselves like Stendhal who made a detailed report of aphasic transient ischemic attacks before dying of stroke shortly thereafter In rarer instances a neurological disease was inaccurately attributed to an artist in order to explain certain features of his work de Chirico Schiele Some chapters in this publication focus on neurological conditions reported in artistic work including descriptions by Shakespeare and Dumas Bringing new light to both artists and neurological conditions this book serves as a valuable and entertaining read for neurologists psychiatrists physicians and anybody interested in arts literature and music

De Chirico Giorgio De Chirico, 1996 Giorgio de Chirico 1888 1978 is widely regarded as one of the masters of 20th century art The originator of Metaphysical Painting and precursor of the Surrealists de Chirico was born in Volos Greece studied at the Academy of Fine Arts in Munich and was initially influenced by Bocklin and Klinger However he soon developed his own distinctive style producing the first of his enigmatic paintings in Italy around 1910 De Chirico s early works evoked an uneasy atmosphere through their use of strange perspectives illogical shadows and open spaces and he developed a theory of metaphysical insight which located familiar objects in essentially mysterious relationships In de Chirico s oeuvre a naturalistic vision always alternates like waking and sleeping or dreaming with another vision presenting abnormal forms and situations If de Chirico s first period of Metaphysical painting between 1910 and 1918 remains his most celebrated and has provided us with some of his most memorable images it is also true that his later Metaphysical period was also a time of intense creativity and evocative art making But this period is his least well known De Chirico moved on from his baroque and romantic paintings of the Forties and Fifties works which diminished his standing among a number of art critics to a new Metaphysical period which related strongly to the rich early phase of his work This book is a celebration of

that period in de Chirico's career and evaluates not only his paintings but also the mythic and symbolic sculptures produced at this time. De Chirico: The New Metaphysics is an essential resource for any reader interested in appreciating de Chirico's unique contribution to 20th century art.

Text & Presentation, 2015 Graley Herren, 2016-02-04 Bringing together some of the best work from the 2015 Comparative Drama Conference in Baltimore, this book covers subjects from ancient Greece to 21st century America with a variety of approaches and formats including two transcripts, 10 research papers, and six book reviews. This year's highlight is the keynote conversation featuring Pulitzer Prize winning playwright David Lindsay Averbach. This volume is the twelfth in a series dedicated to presenting the latest research in the fields of comparative drama, performance, and dramatic textual analysis.

Easels of Utopia John Baldacchino, 2018-10-03 Originally published in 1998, *Easels of Utopia* presents a discussion of art's duration and contingency within the avant-garde's aesthetic parameters, which throughout this century have constructed, influenced, and informed our definitions of modernity. In this context, the book reads Umberto Boccioni's Futurism as reminiscent of Thomist realism, proposes Caravaggism's historical relevance to the election of individuality in post-war realism, and draws the reader's attention to the aesthetic implications in Carlo Carrà's metaphysical art and its reappraisal of the early Renaissance. Following a contextual analysis of the historic avant-garde in Part One, Part Two presents parallel discussions of Italian and British questions articulated by the works of Marino Marini, Francis Bacon, Renato Guttuso, and Stanley Spencer in their return to individuality within art's aesthetic construct. The author argues that this initiates a return to lost beginnings where form seeks knowledge, content regains an ability to anarchize, and art recognizes its contingent condition.

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